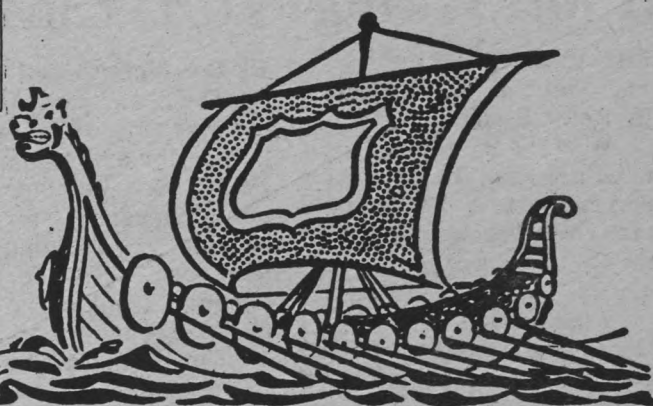


Scandinavian Centre News



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Edmonton, Alberta, July 1976

FINANCIAL CRISIS FOR PAPER

Help Save the Scandinavian Centre News

By Peter Andersen
Dania President

Do you like to receive the Scandinavian Centre News each month? I like the paper, and I am sure all the other 3,300 recipients like it too.

Unfortunately the paper is losing money to the tune of around \$10,000 yearly—that's a lot of money. The Scandinavian Centre News does not have to lose money if all those receiving the paper would make a voluntary donation of only a quarter a month or \$3.00 yearly. From 3,300 recipients, that will give the paper the \$10,000. Scandinavian businessmen can also advertise in the paper. I shall mail my personal \$3.00 contribution this month and I challenge all of you to use this month's coupon on Page 11 and mail your contribution now. Larger donations are also welcome. □

Norse Syttende Mai Parade



Seen at the Edmonton City Hall after the Syttende Mai Parade are Mr. and Mrs. John Berge; Gail Peterson, wife of the Sons of Norway President; Peter Hansen; Karin Jackson, Sons of Norway and Scandinavian Centre Queen; Del Melsness; Harry Huser; and Doug Peterson, President of the Sons of Norway Solgylt.

Syttende Mai

By Bob Burt

It was a cool, windy May 17 when the little band of marchers, cars and a float set out to mark the anniversary of Norwegian independence with a parade from 106 Street to City Hall in Edmonton. Four cars and a float made up the tiny group surrounded by a motorcycle escort. Those in the cars were Senior Lodge President Doug Peterson and Tom Haugen, Junior Lodge President; Arne Johannessen, Norwegian Consul; Parade Marshall Helge Nilsen rode in Roy Sundby's 1926 antique Chevrolet car; and the Sons of Norway Queen, Karin Jackson, rode in a convertible. The float had been decorated with care Sunday, blue corrugated paper with red, white and blue circles made a colorful entry. The front of the float bore the S/N shield in blue and white. What was lacking in numbers was certainly made up by enthusiasm. Children of parents were all in costumes marching or on the float waving flags.

Those sturdy flag bearers heading the parade were Gail Peterson carrying the Canadian flag, Roar Tungland carried the Sons of Norway colors and a staunch Norseman from Camrose carried the Norwegian flag. On approaching City Hall there were TV cameras and well-wishers to greet the paraders. Flags were stationed while the "Norway" banner was unfurled by the flag stand and held by Ole Dahl and Peter Hansen.

Acting Mayor Edward Kennedy read the proclamation inviting citizens of Edmonton to join in to celebrate Norwegian Constitution Day. When the flag was ordered to be raised, President Peterson did the honors. Harry Huser and Del Melsness provided Norwegian music on violin and

Continued on Page 11
SYTTENDE MAI

Scandinavian Centre News Seeks Expense Solutions

FINANCIAL MEETINGS

Because the Scandinavian Centre News has been losing a considerable amount of money in the past years, going higher each year, and with an extrapolated expected loss for the coming year of around \$10,000, the Scandinavian Centre Board of Directors, especially the president, Per Nielsen, decided to do something about it.

The director of the paper, Stan Hafso, decided to form a committee to investigate ways and means of getting more money for the paper. Two meetings were subsequently held.

FIRST MEETING

The first meeting of the Scandinavian Centre News "Financial Committee" was held at the home of Mr. and Mrs. Stan Hafso, May 3, 1976. Present were Stan Hafso, Director of the Scandinavian Centre News, Per Nielsen, President of the Scandinavian Centre, Les Morris, Managing Editor of the Scandinavian Centre News, Ben Matthiessen, Scandinavian Centre Operations Director, and Anne Sahuri, former director of the Scandinavian Centre.

The meeting was opened by Stan Hafso. He explained that the purpose of this meeting was to find new ways of raising funds for publication of the Scandinavian Centre News. Mr. Hafso asked Mrs. Sahuri to take something down for the minutes of the meeting.

It was agreed that the advertising rates should be set at \$3.00 per column inch. It was also agreed that there should be double the amount of advertising in the paper. It was decided that every Scandinavian group should be asked for some monetary support, either in the form of \$1.00 for each paper sent

out in their name or \$100.00 flat amount per year.

It was moved by Mr. Hafso that the paper hold a supper dance, perhaps in the fall with all proceeds above expenses to go to the paper. It was seconded by Mr. Matthiessen, and carried.

It was suggested to give about 50 tickets to each Scandinavian ethnic group to sell for the coming Queen contest.

It was agreed that we should follow up on contract advertising, and that everyone should try to see people about new advertising. Per Nielsen promised to phone each president of the different groups, preparing them to be present at the next meeting with proposals for more support from groups for the paper.

It was agreed that all shareholders should be made aware that it is the responsibility of every shareholder to keep the paper in a financially good shape.

It was decided that a committee be set up, especially to see that the paper makes enough money in order to be printed without losing money. Each Scandinavian ethnic group is to be contacted and asked to select a "Financial Representative" for this committee.

Continued on Page 12
FINANCIAL MEETINGS

Club Viking TOASTMASTERS — A BALL

THE VIKING CRY
The Voice of CLUB VIKING
By Peter Elander

What is the money going to be used for if Club Viking makes money? What is it that Club Viking can do that the Societies are not already doing?

What can we do to help?

It is about time. These questions have been raised since the June issue of the **Scandinavian Centre News**.

I can tell you the directors of the **Viking Club** are "tickled pink" over the response to **Club Viking**.

Did we, or have we stepped on some people's toes? Whatever happened, more dust has been raised.

We really did not have any intention of stepping on anyone's toes. But we did have the hope of raising the dust to see the shine under it.

What is the money going to be used for, if we have any? Yes, a small sum of money has been raised. The first thing the **Club Viking** bought was a bulletin board for the Centre hallway. All the Societies are invited to use it.

As time goes on, things needed for the Centre will be bought. What we are saying is that all the profits from **Club Viking** will be turned back to the Centre in one form or another.

Yes, we do have some ideas of what the money can be used for. What about redecoration of the downstairs of the Centre. Maybe a fireplace for the Nordic Room (Valhalla Room). A bar for the Dania Room and the "Valhalla Room". Maybe a carpet for the floors, or what about new flags for the Centre—the ones we have are getting kind of "sick" looking. We are sure there are many other things we can do.

Do you have any ideas?

The question: What can **Club Viking** do that the Societies are not already doing?

Well, the Societies are in some way working as a one "tribe" society. This is good in many ways. But let us face it, the Societies are, in most cases, doing their own thing. Nothing wrong with that, either. But **Club Viking** is for catering to all the Scandinavians (all the "tribes") and to Scandinavians who are interested in more than just their own Society, without interfering with the Societies' functions.

The fact remains, we, here at the Centre, have contact with less than 10% of the Scandinavians of Edmonton. Let us aim for 20%. I submit to you that there are more than enough Scandinavians here in Edmonton to keep our Centre going all week.

I understand, some Scandinavian businessmen are meeting downtown. I wonder why they are not using the

By Bob McEathron

The Scandinavian Centre, on May 21, 1976, was the setting for a very significant event for Edmonton and, more especially, for twenty budding Toastmasters—members of the newly formed **Viking Toastmasters' Club #3650**.

The occasion was a banquet and dance to celebrate the issue of a charter to the new club by Toastmasters International head office in Santa Ana, Calif.

Ceremonies of the evening were conducted under the very able gavel of **Pete Nielsen**, President of the new club. Many of the members and guests were called upon to make speeches during the program. No Toastmasters' gathering would be complete without them. A delightfully fact-filled speech was given on the ship, "Blue Nose", pictured on the back of every Canadian dime. Another speaker, responding to a table topic titled, "Thoughts on World Peace", referred, with tongue in cheek, to the Akavit provided for toasting, as a delightful potion that would surely curb aggression if distributed internationally.

The feast, most befitting the occasion, was what is known in Scandinavian circles as Danish Delight. A delight indeed it was, and for the uninitiate truly a taste adventure. Danish Delight is a combination plate of pickled fish, red cabbage, meat patties perfectly spiced, pickles, ham and cheese.

In keeping with the fun and fellowship theme of the evening, **Peter Elander** turned all non-Scandinavians present into Vikings with a magical ceremony which, we suspect, was devised on the spot. With a wave and a shout and a vicious thrust of a formidable looking sword, we made the transition.

The festivities were concluded with cocktails and, and dancing to a wide variety of music and song.

Many of us will look back on this occasion as a very special event in our lives and others will recall it with fond memories and hearty chuckles. □

Centre? Maybe it is that we do not provide what they want. Then I have never heard what they do want. Maybe we are not doing what a lot of people want us to do. So let us change to the better. I feel **Club Viking** is such a change.

Some asked, what can we do to help? For a start, the greatest help is to promote, bring people out, participate, be a member.

Any time now, **Club Viking** will be under the Alberta Societies Act, probably even by the time this paper is out. □

DANISH CANADIAN SOCCER CLUB

By Tage Aaquist

Looking back over 10 years as president with the **DANIA SOCCER CLUB**, I shall start from 1965 when **DANIA** had its best team ever—we should have been playing in first division—but, due to change of rules to only 6 teams instead of 10 to play in first division, **DANIA** had to play in second division. **DANIA** had to play No. 6 team and lost, so all players and board members left. I was then asked to take over. We had to begin from scratch. Since it was a Danish team, I

consulted mostly Danish players. It was a great disappointment, however. An hour before playing time, I could have promises from enough players to come and play, and at game time very few showed up. Needless to say, this was an impossible way to have a team.

I then decided to contact any soccer players, regardless of nationality, race or color, and finally got a team together. It worked very well. We gradually worked our way up to winning games. At that stage, I was lucky to engage a coach—Nagy

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Scandinavian groups, societies, organizations, associations or clubs may receive the paper by sending a list of members' names and addresses. A mailing charge of 6¢ per copy will be payable. This payment and other correspondence is to be addressed to: The Scandinavian Centre News 10203 - 78 Street Edmonton, Alberta T6A 3E2

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SOLGLYT SPOTLIGHT



By Gail Peterson

In spite of the inclement weather, eighteen members enjoyed a potluck supper and games on Sunday, June 13, St. Hans picnic. Ribbons for the different races were won by Greg and Anders Nyhus, Linda Nyhus, Jeff Peterson and Glenna Peterson. Molly Cooper won the door prize for the month of June.

Visiting Bob and Janette Burt is Janette's sister, Mary Fowler, from Surrey, B.C.

Stan Hafso is in Los Angeles, California, helping his brother and family who are moving back to Canada.

Bernie and Kay Olafson and their three children, John, Jan and Joanne are vacationing in Norway. They are visiting family in Stronglandet, not far from Narvik.

Molly Cooper recently celebrated a birthday with a family picnic at Victoria Park. Molly told me that her birthday present was a new refrigerator.

Ragna Sivertsen has certainly been travelling. In March she travelled to Disneyland and different places in the U.S. with her son and daughter-in-law and grandchildren from Calgary. Then she was away down east to visit her son and daughter-in-law. This summer she is having her sister from Stavanger and another sister and brother-in-law from Bergen visit her for four weeks. They

will be visiting relatives in Drumheller and Calgary and also spending some time in the Okanagan.

Peter and Eileen Swanson are expecting their daughter and son-in-law, Captain and Mrs. Shewchuk, and granddaughter Catherine from Monterey, California, for a two-week visit.

Gladys Clark and her sister, Kae Gieg, spent a busy ten days visiting relatives and old friends in southern Saskatchewan.

Alvin Searl has had surgery on his arm recently and is recuperating at home. We all wish you a speedy recovery, Alvin.

Edith and Cliff Johnson are entertaining a young visitor from Sweden. She is Jeanette Norrman from Umea, Sweden. Jeanette will be here about six weeks visiting relatives in Saskatchewan as well.

Astrid Hope recently visited St. Philips School and demonstrated handicrafts. She also made lefse and krumkake for the parents' coffee party. Astrid would like to remind members that the Language Camp will be held at Mulhurst Lutheran Church Camp from August 22 to 29. She will have application forms. The cost is \$35.00 per person. Phone her at 469-4747 for further information.

Correspondent for next month is Betty Travis. Phone 455-2059.

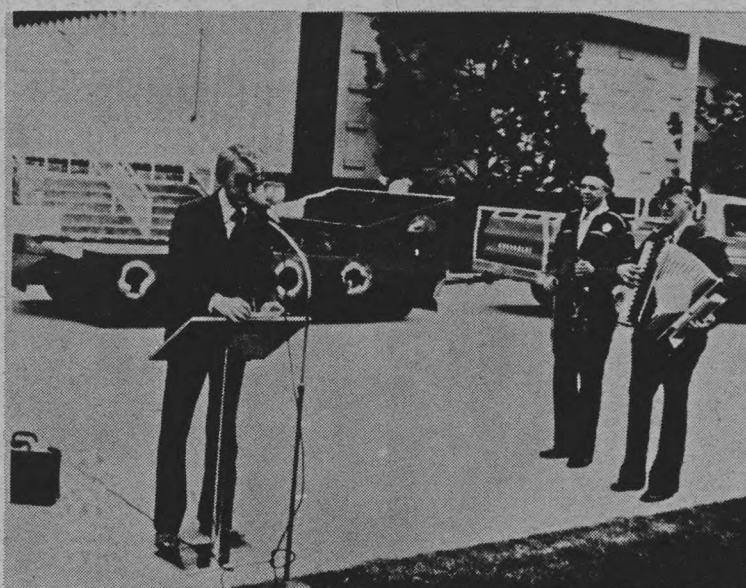
The Fiddle Story

By Olaf Sveen

The Hardanger fiddle has been called Norway's national musical instrument. It differs from the regular fiddle (or violin) in that it has eight strings. Four of them are sympathetic and are placed underneath the fingerboard and go through the bridge, not on top of it. When they are tuned right, they vibrate along with the strings on top that are being played, emphasizing the right overtones and gives the instrument its characteristic timbre, or as we say in Norway, "Klangfarve". The Hardanger fiddle can be tuned in more than twenty ways, the most usual are: (1) A-D-A-E, raised bass. (2) G-D-A-E, lowered bass. (3) A-E-A-C sharp, "troll tuning". The sympathetic strings are not tuned the same as the strings being played, for instance, with raised bass on the regular strings, the sympathetic strings would be tuned: D-E-F sharp-A. This does

not work the same way as for instance a mandolin or a twelve-string guitar, with two and two strings tuned the same, or on the accordion, with several sets of reeds all tuned the same. The Hardanger fiddle is amplifying natural overtones. This may be quite technical, but I believe it should be mentioned.

Also, most tunings are best suited for the key of D Major or D Lydian mode, consequently these keys are used most in Hardanger fiddle music. Scale forms are used which are based on the overtone intervals. But sometimes these intervals cannot be indicated by the normal method of notation, and in these cases a stroke (/) is placed before the notes and is to be played one-quarter note higher than indicated. Most playing is done in the first position, the bridge is a little flatter than on the regular violin to make it easier to play double notes. It is also



Acting Mayor Edward Kennedy reading the Proclamation at Edmonton City Hall, with Harry Huser and Del Melsness, musicians.



Sons of Norway and Scandinavian Centre Queen Karin Jackson at Syttende Mai Parade 1976.

higher. The neck is shorter, and the body is generally deeper. Most Hardanger fiddles are richly decorated with inlaid mother-of-pearl, or even bone, so they blend well with the player's colorful national costume. As can be imagined there will be quite a strain on the instrument having eight strings and I remember Ola Kallset talking about fiddles that would stay in tune only a few minutes, or till the "slaatt" was finished. But they must have been fiddles of poor make, or else the player must have been a little too fussy about tuning.

The old music for the Hardanger fiddle is called "Slaattar"—they say it has something to do with the verb "slaa", to strike. Halling, a solo dance for men, is usually in two-quarter time, springdance in three-quarter time, and "gangar" in six-eighths time. Another old dance is Vossa-rull. The more recent dances are rhineland, Hambo, Mazurka and Polka, with different structures from the old dances. Much of the music played on the Hardanger fiddle is for listening alone, without a dance beat. In such pieces, many of the players try to imitate, for instance, cowbells, church bells, bird songs among the cuckoo, the mooing of cows, and many other sounds, especially those associated with

mountain dairy farming in Norway.

Many years ago, I talked to a man at home who told me his uncle had been to one of Ole Bull's concerts. Bull played the regular violin and, according to the uncle, when Bull first came on the stage he made the fiddle say, "Ola, no maa du varra gla'." (Ole, now you must be cheerful.) It may be recommended to take this story with a grain of salt—the uncle was probably looking more for magic than music.

Continued on Page 4
FIDDLE STORY

NOTES FROM OLAF

By Olaf Sveen

The Second Annual International Old-Time Accordion Championships will be held at McKim Auditorium, Kimberley, B.C., on July 9-10, 1976. Anyone interested, please contact Bill Baerg, 345 Mark St., Kimberley, B.C. Phone 427-7512.

People seldom improve when they have no model out themselves to copy.

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Sons of Norway Solglyt President Doug Peterson, Norwegian Consul General Nils A. Nissen and Norwegian Consul Arne Johannessen.

FIDDLE STORY Continued from Page 3

The Hardanger fiddle player must be careful not to be too heavy on the bow even though he sometimes has to play loud. The strings are thin, and too masculine bowing will ruin the real Hardanger fiddle sound. The same can be said of most musical instruments. Whatever you put into it, you get out. This might be especially true about instruments of the violin family. There is a story about an auctioneer trying to auction off an old battered violin and had a hard time getting three dollars for it. Then an elderly man comes out of the crowd, picks up the bow and the fiddle, and gets a few wonderful sounds out of this beat-up thing. Right away the price jumps to three thousand dollars. This has been called, "The touch of the masters hand." The story might be out of context, but it is a good one.

Violins are sensitive instruments. They are usually a one-man property and for only one man to use, and there is no end to how some fiddle players fuss over them. I knew one fiddler who wouldn't let anybody else carry his fiddle from the dance hall and out to the car when the dance was over. That was his responsibility, and his alone.

It is especially easy to ruin the timbre of a Hardanger fiddle. The player must, in a way, get the sound out of his instrument by caressing it, and coaxing the sound out of it.

The origin of the Hardanger fiddle is not quite clear. We, Norwegians, like to think of it as an original Norwegian invention but, in the early days, we might have been influenced by similar

instruments with sympathetic strings, used in other countries. The reason they are called Hardanger fiddles is that the best known early fiddle makers came from that area, or at least they lived on the west coast of Norway. Some say they could be called Hordaland fiddles—Hardanger is part of the county of Hardaland. It is also often called Harding fiddle—a harding is someone from Hardanger. The oldest such fiddle we know about is the Jaastad fiddle from 1651 made in Ullensvang, Hardanger. This instrument has only two sympathetic strings and is now in the Bergen Museum. One thing is for sure, the Hardanger fiddle and music for it is strictly Norwegian, not even our Scandinavian neighbours have it.

In the older days, fiddle playing had much to do with magic. The great teacher was Fossegripen, or translated, "The Waterfall Troll". He lived under waterfalls, preferably close to a flour mill. He could change his shape the way he wanted to, and he was an excellent fiddle player. You would never get far as a fiddler if you didn't take lessons from Fossegripen. The thing to do was to take a ham or joint of meat and toss it into the stream above the waterfall. Fossegripen would pick it up and it all depended on how good the meat was if he would make you a good or poor fiddler. If you skimmed, he might just teach you how to tune the fiddle, but not how to play it. Some say that his method of teaching was that he would come to you when you were asleep and take your hand and pull the fingers till the knuckles cracked, bending the fingers over backwards, one at a time.



Norwegian Consul General representing Western Canada, Northwest Territories and Yukon, visited the Scandinavian Centre recently.

This really hurt, of course, but the funny thing was that next morning all pain was gone and forgotten, and the fingers were so loose and movable and could fly so easily over the strings of the fiddle that this person was now a great virtuoso, a gift from Fossegripen.

The writer, Jorgen Moe, tells us about how a fiddler in one of the Norwegian valleys learned a fiddle tune from the devil himself. It happened at a wedding. Two fellows had gotten into an argument over something and now, according to the local custom, they were both tied together with a long belt that reached around both of them and each had a sharp knife in his hand ready for battle. Their wives tried in vain to stop the fight but were thrown back by big, powerful men. In the meantime, the fiddle player who looked after the dance music, figured this was as good a time as any for a break and he decided to go down to the basement for another bowl of beer. Yes, a bowl of beer. What he had in mind was to bring back a drink for the winner, whomever it was, because he certainly deserved it. He was reasoning that where blood goes out, beer must go in. When he got to the basement, he saw someone sitting, like a horse-back rider, on top of the beer barrel. He was tuning a fiddle and he was holding it upside down. He started to play right away, and the playing was what we call "something else". It sounded like the voice of an angry man, or as a sharp axe hitting hard wood, and like someone knocking on the table with his fist. There was alternately joy and sorrow in the music and, when it stopped, it could be plainly heard that the loser in the battle upstairs fell dead to the floor. The fiddler who came for the beer asked the man on the barrel where he had learned the piece and was told: "That doesn't matter. But make sure you don't forget it." And when he bent down to get beer out of the spout, he could

see the man on the barrel had a hoof like a horse. (By the way, there apparently are different opinions on this subject in Norway, some say the devil has a hoof only on one leg, some say on both, but we shall not go into that here.) So he forgot about the beer altogether and ran upstairs, just as they were picking the dead man off the floor. The melody he had heard in the basement has been called "Fanitullen", or "The Devil's Tune", and is being played to this day. It says that if there is lots of beer around, fights are liable to start. I have a recording of "Fanitullen" played on the Hardanger fiddle by Alfred Maurstad, and the credits as composer goes to Johan Halvorsen, not to the man with the hoof. This number was even recently revived as "Norwegian Bluegrass" by Christiania Fusel, so "Fanitullen" has come a long ways.

The pietistic outlook in Norway at one time also looked upon the fiddle as a "sinful" instrument, a tool of the devil, or at best, associated only with drinking, fighting and dancing, and even dancing was a sin. Even as late as the year 1897 a minister of the church somewhere in Nordmore was criticized for using a fiddle to teach the members of his choir new tunes—they figured an organ would have been more appropriate.

One of the greatest artists on the Hardanger fiddle in days past was "Mollergutten" (the miller's boy) or Torgeir Augundsson, who died in 1872. In 1849 he played at a concert in Christiania (now Oslo) along with Ole Bull, our eminent violinist who has been rated alongside Niccolò Paganini and other masters on the instrument. Later Mollergutten played in Copenhagen, Denmark, and Gothenburg, Sweden. He has been credited with making a lot of improvements in the style of Hardanger fiddle playing. He was also a composer, best known is probably his "Wedding March". It has

been told that his girl friend, Kari, went and married someone else, likely one with more money and earthly goods. Mollergutten played for the wedding—he must have needed the money—his pride was hurt, his feelings were hurt, and it was a case of unrequited love. He made up the "Wedding March" for the occasion, and it is a masterpiece. I have both the music and a recording by Sigbjørn Bernhoft Osa, and when you listen to the melody you will find it haunting and without hope. That Mollergutten became the loser in the first round was only natural, mostly what he had to offer was only talent and it usually doesn't sell too good. The man who married Kari has been long forgotten—he probably had what it takes, mediocrity, in other words a man of the people. Certainly someone who knew exactly where his next meal came from, and when. It just happens that this world just loves mediocrity. As soon as someone tries to improve himself and get ahead of the common herd, he is in all kinds of trouble. This is exactly what happens.

Continued on Page 9
FIDDLE STORY

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1. Artists must be of Icelandic descent.

2. All work submitted must be the original and unaided work of the artist, not previously exhibited at Islendingadagurinn.

3. Participants may submit three works.

4. All works must be delivered to Tergesen's General Store, Gimli, Manitoba, before or on July 30th, 1976 at 4:00 p.m.

5. A label with name, address, title must be attached to the back of each work.

6. Paintings must be suitably framed, ready for hanging, with wire kept back one inch from top of frame.

7. All works must be removed after the show on August 2, 1976.

8. The entry form must be filled in and returned to the following address, not later than July 20, 1976:

Mrs. Lorna Tergesen
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Icelandic
Folklore
in Canada

ORAL TRADITION AND
ETHNIC BOUNDARIES;
"WEST" ICELANDIC
VERSES AND ANECDOTES

By M. Einarsson
From Canadian Ethnic
Studies, Special Issue:
Ethnic Folklore in Canada

PART III
VERSES

The most effective traditional agent in maintaining the community of the pioneer West Icelanders is the verse. Rime and alliteration saves the most mundane verse from forgetfulness even if it never sees print, and the person, place or event celebrated persists, not in itself important, but as a part of a wider and imaginatively familiar context. The term verse is employed in this paper to translate the Icelandic word *vlsa*, or more specifically *lausavlsa*, meaning a detached or independent verse rather than a dependant segment of a more encompassing form. The type of verse most commonly encountered among West Icelanders is the standard,

traditional four-line stanza or *ferskeytla*. Ideally the first and third line have four stresses each and the second and fourth have three. Each couplet is connected by alliteration; the initial letter of the first stress word in the second line must also begin two words in the preceding line. A variety of rime schemes and meters is employed. Invariably a verse, unless quite old and the circumstances of its composition forgotten, is accompanied by an explanatory anecdote or one that will elaborate or highlight some feature of the story contained in the verse; these may precede or follow its recitation.

The verse is the usual realm of the versifier of *hagyrdingur* ("word fashioner") while those who have gained a reputation with longer, more elaborate forms are called poets or *skald*. Older verses from Iceland which are of a general and reflective nature are occasionally sung or chanted to a stock tune (*stemma*) appropriate to the rime scheme and subject of the verse. But, topical, West Icelandic verses such as are described here are very rarely sung. Seriousness in verses is highly valued but most often they tend toward the humorous and offbeat, and sometimes the off-coloured. Quickness in execution, mastery of rime and metaphor, and the ability to "hit" the mark are the gifts most often looked for in a good versifier.

The verse has been a more important vehicle of communication the anecdote when the whole of the Icelandic community is considered. Its tightly structured form makes it less vulnerable to forgetfulness, and skillful composition often attracts a distant audience which is not immediately concerned with its contents. Significantly, a verse is frequently referred to as a *húsgangur* or one who "walks" from house to house (a tramp). The commonly used phrase "*thad sem flygur*" (that which flies) has the same connotation but also refers to anecdote and even gossip. A conversation is often a mixture of all three with gossip and/or local news being most in evidence.

In the early days of Icelandic settlement in North America, the transmission of verses between communities was assured a relatively steady flow as contact was frequent. Men often homesteaded in two and sometimes three different places before settling down permanently; work in Winnipeg brought together people from the rural settlements who were in need of a quick cash income, as did the autumnal threshing parties and the logging and fishing camps. That the recitation of verses and anecdotes served as a form

Icelandic Language
and Cultural Camp

TIME AND PLACE

Sunday, August 15 to Tuesday, August 24, 1976, at the Ukrainian Catholic Park 1 1/4 miles north of Camp Morton Post Office, Manitoba.

PURPOSE

The purpose of this Camp

of entertainment is reflected in the following excerpt from an account of road building in New Iceland in the 1880s:

In the fall the Canadian government began to clear a road through the colony, lengthwise which was completed in the spring. Many men were occupied at this job. Salaries were such as was common at that time; conditions could be called good in the tents, and the food better than many were accustomed to. Among the road builders things were often quite merry in the evenings since most were young and healthy, and men entertained themselves in the best way by versifying; chanting; singing national songs; listening to adventure and ghost stories from home; wrestling and performing feats of strength on the level road.

Sometimes the transmission situations that developed in the New World environment were often somewhat odd. Thorstina Walters in her book about the North Dakota Icelanders, *Modern Sagas*, says:

The art of poetry was very prominent from the beginning of the Icelandic communities in North Dakota. Much of this poetry was circumstantial, dealing with the daily life of the settlers. It was carelessly tossed about in those early frontier days, but much of it will live as long as Icelandic remains a spoken language. It was not uncommon for the pioneer to discover a poem about himself pinned to a tree when he emerged from his cabin at daybreak.

An even stranger incidence is related in the 1921 *Almanak*. The description here concerns catfish netting in the Red River in Minnesota:

There were often heard old, Icelandic, occasional verses chanted with strong voice, and at times, on those occasions, half-breeds joined in. It was not, of course, aesthetically augmenting, but it did not detract from the fun.

In the cities, Winnipeg especially, there are designated places where Icelanders have met over the years (such as the Corona

Continued on Page 6
ICELANDIC FOLKLORE

is to give participants an interest in learning the Icelandic language, in gaining confidence in speaking and understanding the language as well as developing an awareness of the Icelandic Canadian Culture.

WHO MAY ATTEND?

ANYONE INTERESTED.

We shall accept children under the age of ten providing that a relative or friend accompanies them. Knowledge of the Icelandic language is not necessary.

PROGRAM

Participants will be offered a wide variety of activities where the use of the Icelandic language will be encouraged.

These activities will include:

- Drama
- Music
- Crafts
- Painting
- Recreation
- Social evenings by the Fireplace or bonfire
- Environmental studies
- Field trips

LOCATION

The Ukrainian Catholic Park is located 1 1/4 miles north of Camp Morton, lake

side of the road, Highway No. 222, or 6 1/4 miles north of Gimli, Manitoba.

ACCOMMODATIONS

The sleeping quarters are dormitory facilities with washroom and shower facilities.

COST

\$80.00 per individual. Includes:

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- Instruction
- All supplies for programs

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This Camp is made possible through:

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CO-ORDINATOR

Lorna J. Tergesen

For further information contact:

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FINLAND - SUOMI

PART XIII CULTURAL LIFE

In the early part of the 19th century, a Finnish country doctor, Elias Lönnrot, published an epic poem called "Kalevala" compiled from runes or folk lyrics which had been handed down by word of mouth for nearly a thousand years.

The Kalevala had a profound influence on Finnish cultural life. Though books had been written in Finnish as early as the 16th century, there was at the time no real Finnish literature, and the language of the educated classes was Swedish. The Kalevala revealed that an original Finnish culture had existed and had survived among the common people in spite of their lack of formal education.

50,000 RIDDLES

Many others have since then followed in Lönnrot's footsteps and recorded the ancient poetry of the people. Today the folklore archives of the Finnish Literary Society are unrivalled in wealth of material anywhere in the world; they contain some 80,000 narrative and lyric poems and incantations, 50,000 folk songs of a late type, 150,000 fables and tales, more than a million proverbs and sayings, and 50,000 riddles.

The Kalevala became an important factor during the 19th century's great national revival in which the Finnish language secured an equal footing with Swedish. It has inspired many of the leading writers, artists and composers of modern Finland; in the music of Sibelius, for instance, there are many motives from the Kalevala.

The Finnish national epic has also been translated in full into many foreign languages—there are two complete English versions—and the American poet Longfellow was influenced by the Kalevala in writing his Indian epic "Hiawatha".

Finland's contribution to European culture is not confined to ancient folk poetry. It has produced writers, artists, composers and scientist who rank among the best in their field.

LITERATURE

Since few Finnish novels and even less poetry have been translated into English, Finnish literature is almost unknown in Canada. Among the few novels available here is "Seven Brothers" by Aleksis Kivi (1834-73). This is one of the great classics of Finnish literature. From the same period there is an English translation of the poetic cycle, the "Tales of Ensign Stal" by the Finnish national poet J. L. Runeberg. Its opening poem "Our Land" was chosen as the Finnish national anthem as early as 1848, and the cycle as a whole, celebrating the heroism of the Finnish Army

during the war 1808-9, still arouses patriotic feelings in many Finns. Another Finnish novelist whose books have been translated is Frans Eemil Sillanpää who was awarded the Nobel Prize in 1939. His most popular work is "The Maid Silja", a description of country life. Great popular success abroad has been achieved by Mika Waltari, author of "The Egyptian" and other best-sellers. In 1963, the Finnish writer Väinö Linna was awarded the Nordic Literature Prize. His works include the war novel "The Unknown Soldier" and a social trilogy "Here Under the North Star"

ART

Finnish architecture and applied arts have gained global recognition. The architectural Saarinen family—Eliel (1873-1950) and Eero (1910-1961) were pioneers of the skyscraper design. Alvar Aalto is both nationally and internationally the most renowned Finnish architect. World Exhibition pavilions in Paris and New York, the house for Louis Carré, France, and the Cultural Centre and church in Wolfsburg, West Germany, are a few of his noted achievements outside Scandinavia. Viljo Revell is well known to Canadians for this design and realization of Toronto City Hall. Among other architects of distinction one could mention Reima Pietilä, Aarno Ruusuvuori and Kaija and Heikki Siren. In applied arts—Finland, with the other Scandinavian nations, has paved the way for modern design in glass, ceramics, furniture, woodcrafts, and the ancient art of weaving to produce rugs, tapestries and variegated table linens and fabrics. Some of the best known of these artists are Rut Bryk, Timo Sarpaneva, Tapio Wirkkala (in the glass and ceramics field) and Oili Mäki and Ritva Puotila (rugs, textiles and fabrics).

MUSIC

The roots of the Finnish folk music extend as far as the beginnings of the Christian era. In the culture of the ancient Finns, singing and music have held a considerable position. Väinö Mäkinen, the most powerful hero of Kalevala, the national epic of Finland, did not rule by waging wars or by means of earthly might, but by means of his wisdom, singing and music. His instrument was the kantele, which is a national Finnish instrument, played by plucking, was used by the forefathers of the Finns as early as two thousand years ago.

Folklore and music, the consciousness of the secret power of word and song, have formed the basis from which the primal force of Finnish musical composition

was to spring in the music of the greatest Finnish composers of this century. But they have also been an invisible force behind the acquisition of spiritual and national independence.

In the field of music, the most famous Finn is Jean Sibelius, (1865-1957). His symphonies and tone poems are known the world over. Sibelius' significance was particularly felt in Finland during the breakthrough of the nationalistic period between 1900 and 1920. Upon Finland gaining her independence in 1917—Sibelius became a national hero. Something of a legend grew up around him and his music during the three decades of silence which preceded his death in 1957.

Sibelius' early works were largely inspired by mythology and national romanticism. The Kalevala epic had a great influence on him and many of his works, for example Kullervo and the four Lemminkäinen legends, were directly based on this epic. Sibelius' seven symphonies and a violin concerto, composed between 1899 and 1924, earned him world fame.

The year 1965 was celebrated in Finland and all over the world as the Centenary of the birth of the great composer. In that year, innumerable Sibelius Concerts were held in various parts of the world. Sibelius' violin concerto was performed by the foremost soloists in the world. Jussi Jalas, Sibelius' son-in-law, conducted many of these concerts. Once again, as in the 1920s and 1930s, Sibelius was also in Canada one of the most popular names on the programs of symphony concerts.

Among Finnish composers, Sibelius undoubtedly is the giant. However, there are quite a few contemporary composers who would be noted. Names like Einojuhani Rautavaara, Joonas Kokkonen and Erik Bergman come immediately to one's mind.

Also widely known outside Finland are Finnish singers; among them particularly the following artists who have performed widely and regularly abroad: Anita Väkki, Kim Borg, Tom Krause and Martti Talvela.

PUBLIC INTEREST

Finnish publishers issue over 3,000 new titles each year, one fourth of which are translated from other languages. There are about 3,500 public libraries which lend out some ten million volumes yearly.

There are over 30 permanent theatres in Finland with many in very small towns; and there are more than 3,000 amateur theatre groups.

The Finnish film industry has moved away from its early theatrical style and has reached a quite sophisticated level. Individual

films by contemporary directors like Risto Jarva and Mikko Niskanen are of a high international standard. □

ICELANDIC FOLKLORE Continued from Page 5

Hotel) and many of these men have been well known composers of verses which later circulated orally throughout the West Icelandic rural settlements. According to one informant, there was, for example, an awful lot of the Sargent (Street) verses, and they were in fact, to some degree, tied in with this fellowship—Icelandic fellowship which kept itself around—coffee shop.

In the home, conversation that leads to the recitation of verses and other traditional material takes place at meal-times, but more so at morning, afternoon, and especially evening coffee when guests drop by for a visit. Here the women have more of a chance to participate. Although verses composed or recited by them tend to be serious and reflective, their knowledge of more topical verses is common. Frequently they take up the role of prompting the men on a forgotten word or line and sometimes they act as censors when a verse is thought to exceed the limits of good taste or when someone's reputation is threatened.

More formally established opportunities for communication were the many clubs and associations, some of which served only the local settlements and others, headquartered in Winnipeg, which were directed toward the West Icelandic community at large. Patriotic societies, reading clubs, debating societies, temperance societies, church connected ladies' aid clubs, theatrical clubs and cultural groups (even a special versifiers club) were formed, dissolved and formed again in an almost compulsive eagerness to be together. In the words of one historian, "The associative spirit of the Icelanders during those first years in

America was a life-necessity no less than clothing and food. Poverty was nothing compared to being thrown out of their ancient, thousand year old world that they knew . . ."

The multiplicity of clubs and associations and some fifty of their journals and newspapers proved a very fertile ground of the West Icelanders' special brand of biographically-oriented oral traditions, especially the verse and anecdote. The need to know and share information about people provided, in earlier times at least, a grass roots (sometimes a grass fire) news service, and it wasn't always the weekly newspaper that brought the news first. Also, if the news wasn't of a character fit for the papers, the verse often proved a better than fair substitute. The rather special importance of verse and verse-making in the West Icelandic community is reflected in the following statements recorded in the field from informants in different parts of Canada:

- "Verses last forever!" (Wynyard, Saskatchewan).
- "But this (the verse) lives, you learn it and it lives. Sometimes it isn't good to let it live, but it lives nevertheless." (Vancouver, British Columbia).
- (in answer to the question why people bother to memorize even trivial verses; "To let everything get away from you!" (Riverton, Manitoba.)

The verse is very much an in-group device. Out of some eight hundred verses recorded in the field, only four express any sentiments whatsoever about non-Icelanders. Humor, affection, and bitter satire are saved only for fellow West Icelanders, otherwise "it would not make any sense," said one informant. Another indicated that communication with Ukrainians is "Completely superficial", and to make verses about them has no significance.

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ICELANDIC FOLKLORE

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DANIA DOINGS

By Peter Andersen
Dania President

WHERE ARE THE DANES?

Recently I read there are almost 5,000 Danes in Edmonton. Dania has a membership of 196. Why only so few? We want and need more members to have a good time at our dances and/or whistdrive evenings. Is there any other activities you want to participate in—a picnic this summer at the lake, play chess next winter? Please let the Board of Directors for your club know what you are interested in. Just give any director a phone call, or better yet, write a letter. Your ideas will be discussed at our monthly meetings.

Will you also help us to get more members? I am sure most of you Danish members know one or two Danes—maybe new immigrants—that are not members because they don't know the club and the activities. Tell them about the club, membership fees are still only \$5.00 per year. You can also give your Danish friends memberships as a gift. How about bringing your friends to the KLONDIKE DANCE, Friday, July 23, 1976. We have been told that Carl Holmen from the Carlsberg advertisements on TV will be visiting this function during the evening. You can also win fifty dollars in our membership draw. □

NEWS FROM ANSGAR

By Pastor Holger N. Madsen

During the past month we have enjoyed some very successful congregational events, with good participation from all age groups. The Annual Picnic held at Hans and Edith Rasmussen's place simply couldn't have been held on a nicer day, nor in a more beautiful and suitable setting. It was also an encouraging thing to see so many new faces of people who we have long been hoping would join, or re-join, the Ansgar fellowship. We trust that they did feel welcome and we hope they will join us again.

I'm certain that everyone thoroughly enjoyed the Sunday when we had the pleasure of having Missionary Margaret Nissen as our guest speaker at the morning service, as well as having her tell us in a most interesting way of her adventures in the Nigerian mission field, over the past 30 or more years. Here again we were gratified to see a full church, as well as a full

basement for our fellowship luncheon. At a recent convention of the Canadian Lutheran Church held in Saskatoon, Miss Nissen was presented with an engraved plaque commending her for her many years of unselfish service. The entire assembly of some 800 grateful people rose to their feet to give Margaret a standing ovation.

We would draw every reader's attention to the July service schedule found on the back page of this paper. Due to your pastor's vacation in the last two weeks of July a few adjustments have been necessary in order to accommodate our guest preachers. The service on July 18 will be an English Service, conducted by Pastor Ken Kuhn. Pastor Kuhn has for a number of years filled the position of Lutheran Student Chaplain at the University of Alberta here in Edmonton. His work consists of helping the Lutheran students feel at home in the large, impersonal atmosphere of the university community. We are sure that you will appreciate the opportunity to hear and to meet Pastor Kuhn on July 18.

Then on July 25 the service will be in Danish at 8 p.m. Our guest on that evening will be Pastor C. Staal-Nielsen from the Danish church in Calgary. At the present moment it appears as though Pastor Staal-Nielsen will be going to Toronto in late summer or early fall to become pastor in the Danish church in Toronto, which has become vacant due to the retirement of Pastor Overgaard-Thomsen. Therefore the service on July 25 may well be the last opportunity we shall have to hear our good pastor from Calgary. In order to give an opportunity for fellowship with the Nielsens before they desert the west, your church board has decided to have kaffe-bord (coffee-table) after the service. So do come and bring a friend, the board is supplying the kringel and coffee. Let us give the Nielsens a real farewell fest.

The July and August issue of the Ansgar Newsletter will not be published until the middle of July. Therefore if there are any items that should be included for the summer months, please inform the pastor by July 12. □

ICELANDIC FOLKLORE

Continued from Page 6

And this of course is the point: verses are composed, recited and passed around for the maintenance of the community; to state one's membership in the community and to draw effectively the boundaries that separate that community from outsiders. Through the composition or retelling of verse a bond is forged, forming a molecular com-

munity between the teller, the subject and the audience; a link which, however, small, will interconnect at some point with another similar link and so on until a sizeable portion of the community at large may eventually be affected.

Verses, as well as anecdotes, frequently cluster around the life of outstanding or otherwise noteworthy individuals, often versifiers. Sometimes, as shown below, these are grouped so as to form one of those open-ended, floating biographies which circulate in anecdote as well as verse and which grow and diminish according to the relationship of the teller to his subject. These reflect and contain the ever present evaluation and speculation about people which is the staple of West Icelandic grass roots history at least on the local level. In 1966, for example, I recorded from one informant in Arborg, Manitoba, the following series of verses and anecdotes about Baldvin Halldorsson, the New Iceland versifier, which highlight, in chronological order, his life and folkloric creativity:

Among other verses which were composed by Baldi of Svartadal was one he composed shortly before his illegitimate daughter was born and it goes like this:

Fun can be spoiled,
The mood suffers
If the harvest is fruitful
After the sowing.

And so when the girl was born—newly born, he composed this one:

One can see evidence of
brilliant sun
Which crops up here.
Still, from a field of misfortune
You have grown, my little violet.

One by Baldi which he made up at Blönduós (town in Northern Iceland) while drinking . . . It was rather mucky there in the fall at slaughtering time and he fell into the butter and spoke this spontaneously: It is slippery on this street of mockery

It trips even agile lads.
Through the filthy streets
of the Os-dwellers,
I ride on my flattened bones.
Baldvin often took up the thread of what he saw and heard with a verse right on the spot. Once for example, a certain Gudmundur of Gilsbakki was talking about how Sigurbjörn Sigurdsson charged high prices for his wares and said that: "He sold them as high as the sun rises". Baldi was standing nearby and he said immediately:

Ungodly is his price,
Useless the Devil's trifles.
He sells as high as the sun rises

Sigurbjörn at the River (Riverton)
Once Baldvin came north off the Lake (Lake Winnipeg) with a shipment

of fish—he had a difficult trip and bad weather. (He) came in at the end of his trip to Gimli and when he had finished taking care of his horses, he went up to the Hotel to try to get himself a little refreshment, and when he—when he opened the door, there sat this big bruiser at the table, at the counter, Brynjólfur Björnsson. He sees Baldi come in and calls to him that if he can make up a verse on the spot as he walks over to the counter, then he may drink for nothing. Baldi sauntered with ease the few steps to the—to the table and said:

To answer you so quickly
Assumes a lot of talent on my part.

The trips out north on the lake
Weaken the deeds of beauty and poetry.

One verse by him which he must have composed in later years was this:

Old age tightens its grip,
You see the colour.

The travelling clothes of my life

Are becoming ragged.

And another at the same time:

Rapidly health and vitality wane

The hair on my skull rots.
One could say that I have advanced my schedule
For my trip to the edge of the cliff.

The warp of this narrative tradition is the single verse accompanied by an explanatory anecdote. They are the currency for which other bits of information are bought and brought into a repertoire of the well informed. The following is another example recited in 1970 by an informant in Vancouver:

I can tell you, for example, one incident concerning Lúðvík. I worked with him sometimes. He was a plasterer, and we were drinking coffee in Winnipeg. And, the restaurant, which was frequented by Icelanders, and which an Iclander sometimes ran, was first called . . . And, we were drinking coffee there, Lúlli and I. Either we went together and someone bought coffee, or we met there and went inside. There was a girl there, newly arrived from Iceland, called Kristín, and many of the lads were taken with her.

Continued on Page 8
ICELANDIC FOLKLORE

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VASA LODGE SKANDIA



By Gertie Holmgren

Skandia's regular June meeting was held in the Clubhouse at Pigeon Lake on June 5 with Chairman Lennart Petersson in the chair.

Those members reported sick were Alma Samuelson, Hansine Pierre, Ella Peterson and Gust Johnson. The charter was draped in memory of Brother John Ogren who passed away on May 10, 1976.

A great deal of time was spent on rules and regulations at Vasa Park. There were a lot of suggestions for improvements. A schedule was to be drawn up by the land committee for each cottage owner to take a turn at grounds maintenance and it was hoped that a permanent boat ramp would be constructed. Three officers resigned and were replaced by other members. They are Hansine Pierre who was Chaplin will be replaced by Martha Kay. Asst. M.C. Millie Weiss is replaced by Anna Sund, and Asst. Recording Secty. Leona Anderson will be replaced by Beulah Hinton.

Evelyn Modin presented the Lodge with a history of Vasa Park.

The Curlers' Wind-Up Dance and Awards Night which followed the meeting was very well attended. Everyone, both young and old, seemed to be having a good time. Don Johnson presented the trophies and prizes to the winning teams. The Glen Eliasson team won the President's Trophy, and Bob Lewis' team the Labatt's Trophy. The end of the season bonspiel winners were the Milton Fawcett team and the Bob Lewis team.

On Sunday, June 6, Ernie Hokanson catered to a Summertime Barbecue. This has been an annual event for some years and is becoming more popular with the years. This year was no exception and very well attended. I understand Ernie served over two hundred persons and ran out of food. Some cottage owners had to go back to their cottages and cook their own dinners.

Also, on June 6, there was a picnic at Vasa Park but I was not there and have not received any information on it, but I can imagine that there were races, etc., and that all the small fry participated in all the various events.

Brian and Wendy Johnson are proud parents of a baby girl. Ellen arrived on June 4 in Calgary. Don and Evelyn Johnson are proud grand-

parents.

Vasa Lodge Skandia sent a telegram to the King of Sweden on his marriage, June 19.

We have some lucky people among our membership. Harold Lundgren of Kamloops, B.C., was one of ten to share in \$100,000 in the Olympic Lottery on May 16. Winnie Pearson won a \$700 diamond dinner ring in a Mother's Day draw at Sears. Her son, Randy, was a very happy young man when he heard the news as he had submitted his mother's name.

On June 6, Patricia Joyanne Melander, daughter of Gary and Linda, was christened in the First United Church of Wetaskiwin.

Emil and Mildred Weiss motored to Abbey, Sask., for the funeral of Millie's grandmother.

Rita Pearson and friend Chris Boxall of Vancouver, B.C., were in Edmonton one weekend for the wedding of Rita's nephew, Martin Klatt, to Dolores Phair.

May 23 was the 25th anniversary of Rudy and Sonja Sund's wedding day. In honor of the occasion their mothers, Astrid Winkvist and Anna Sund, and Sonja's sister, Violet Watson, had a coffee party at the Watson's cottage at Pigeon Lake.

On May 15, four teams of Skandia bowlers travelled to Medicine Hat to take part in the District Bowling Roll Offs, hosted by Lindholmen Lodge in the Park Lane Bowling Lanes.

At the banquet in the Columbia Hall, Earl Carlson of Lindholmen Lodge introduced the head table guests and then called on Dist. Sect. Bert Johnson of Calgary to act as Master of Ceremonies. Grand Lodge Deputy John Holmlund of Falun presented the awards. The Bob Hanson team from Lethbridge were presented with crying towels as booby prizes.

The Jorg Karlsson team from Calgary were first place winners with the Berg team from Edmonton in second place. Marj Leander from Edmonton won the Ladies' High Triple and the Ladies' High Single. She took the High Triple and Gerry Larsson from Lethbridge got the High Single. Men's High Single went to Peter Johnson from Edmonton and Men's High Triple went to Clarence Berg also from Edmonton.

Bert Johnson paid recognition to Oscar Stromberg

who came from Victoria to bowl and to Bert Lundgren from the Vancouver Lodge who did not bowl but came along for the fun.

District Master Glen Eliasson thanked everyone for supporting the District Roll offs. This was the third time that they were held in Medicine Hat and they had started in that city. He mentioned the convention in 1977 and wished everyone a good time. Dancing followed and the band was very entertaining. I believe we all had a very good time.

The Ladies Auxiliary Coffee Party at the Molson House on May 19 was well attended. Everyone seemed to be going home with lots of goodies from the home baking table. The door prizes were won by Rose Wood and Jen Louis. The hand crocheted table cloth was won by Magnus Pearson and Anna Dodd won the Tea Party Cake.

The Skandia Bowlers had their Bowling Banquet and Awards Night on May 28. The attendance was disappointing. Millie Weiss and Jenny Dahlseide presented the trophies to the winning teams. I mentioned these winners in an earlier paper and so I shall not give their names at this time. Each bowler received a small bowling trophy and I was the lucky winner of the door prize. Dancing followed the banquet to the music of Clarence Knutson's band.

On July 3, following the July meeting, there will be a Klondike Dance in the clubhouse at Pigeon Lake. Our hosts will be the Berg clan. A dance will follow our August meeting in the clubhouse at Pigeon Lake. Our host is Tom Pearson for the Sports Club. The date is August 7.

My six-year-old grandson said to me: "Grandma, you might not look old, but you are!" I guess I should be happy that in the eyes of a six year old I don't look so old.

I believe this is the sixth news report I have submitted for this column. I have thoroughly enjoyed writing for the paper and I would like to thank all those who have assisted me in so many ways. I enjoy and appreciate your comments, both critical and complimentary. This is what's needed to make the news as interesting as possible and don't forget to pass on to me any newsy little tid bits you might come across. Have a good summer. □

ICELANDIC FOLKLORE

Continued from Page 7

She was for a time there in Winnipeg and later moved to Arborg. And, she knew that Lulli was a versifier, so she brings us coffee and says: "Oh, dear Lulli, make a verse about me." She then sits down by my side, opposite Lulli—Lulli says immed-

DEATH

JOHN OGREN PASSES

John Ogren passed away on May 10, 1976, in the Wetaskiwin Hospital after a lengthy illness.

He was born in Ange, Afferdal, Jamtland, Sweden, on September 11, 1891. At the age of twenty-one he came to Canada, settling in the Wetaskiwin district. He married Devida Edlund of Wetaskiwin. They farmed in the district for several years, but as John's trade was carpentering he gave up farming and went back to carpenter work.

In 1939 they moved to Edmonton with their son, Andrew. John and his wife resided in Edmonton till Devida's passing in 1973. He then moved to the Good Shepard Home in Wetaskiwin where he resided till his passing.

He was a member of the Augustana Lutheran Church in Edmonton and a member of Vasa Lodge Skandia #549. The pulpit and lectern at the Augustana Church were made by John.

He donated a lot of time to the Scandinavian Centre spending many hours travelling around selling shares.

John was one of the pioneers at Vasa Park, being one of the first cottage owners. He was one of those contributing his time and know-how to building the first clubhouse at Vasa Park. The members of Skandia and their friends have enjoyed many hours of fun at the shuffleboard built by John and donated to the clubhouse at Pigeon Lake.

He leaves to mourn his loss, one son, two grandchildren and four great-grandchildren. □

ately:

When I sit down silently

By little Stina

My attention always comes to a halt

On a certain line of demarcation (her cleavage).

And the girl became angry, she understood this, jumped up and left. But he was so quick, it was like talk.

It is not possible or necessary to enumerate here the enormous variety of subject matter that one finds in person-focused verses. Of special interest, however, are combative verses and verses which seem to involve the supernatural since they underline the earnestness that often exists behind the word game. The belief exists that bundid mál ("bound language"; i.e. poetry) uttered with force and conviction has power that "unbound" language does not. One informant put it this way:

It is so with versifying and genealogy—the genealogy that we value so highly. Now every person needs some exit of their feelings in good times and

bad, as we say, and this outlet is natural to us—Icelanders more than others. They use them (verses) for weapons.

A well known verse from Iceland expressed the same sentiment.

The quatrain is the Fróndwellers (Icelanders)

First childhood toy, Later in his hands it becomes

Sharp as a bayonet.

The following exchange between two second generation West Icelanders in a coffee shop in Wynyard, Saskatchewan points up nicely the combative use of the verse.

Einarsson: You were telling me about . . .

You saw him in a bar?

W.: No. In a cafe, and he came up with this poem, you know. Oh, and it was all—this poem it was all directed at me and then he says to me just before he left, "Can you cap this?" And I left him and went back to the coffee. So, after a little while he gets up to go out and I called him from the door. So I says, "Would you like me to finish that poem for you?" "Yes," and he sat down and, as I say, he was tight.

My—who walks quickly And gapes up at the clouds, He thinks he is something. (He is) both lazy and a liar. And by God, this did him right.

On occasion, the verse is thought to be an effective medium for communicating with and influencing super-human agencies which in turn can be urged to interfere in human affairs. In times past, people who were especially favoured with the necessary power of personality, plus the quick intelligence to formulate their wishes into incisive verses were referred to as "poets of power" (kraftaskáld). This term has not been used to describe any versifier in North America, but some evidence exists to suggest that this poetic connecting link with the supernatural is considered to be a valid and acceptable notion. Several of my informants reported that verses and even long poems had come to them in dreams, and when the subject was pursued they invariably claimed that this was something which was re-

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ICELANDIC FOLKLORE

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BUFORD NEWS

By Florence Pearson

Brother **Helfred Bergstrom** passed away in the Rimbey Auxiliary Hospital on May 13, where he had been for some time. He was a charter member of the Buford Vasa Lodge. He was born in Stogtrosk, Sweden, and came to Canada in 1922 and has farmed in the Thorsby district most of the time since.

Helfred leaves to mourn his passing, three brothers and three sisters: **Julius** of Thorsby; **Berger** of Kamloops, B.C.; and **Hubert** of Victoria; **Mrs. Astrid Winquist** of Edmonton; **Mrs. Gertrude Boden** of Wetaskiwin; and **Helga** of Gargnas, Sweden. Funeral services were held on May 18. Interment followed in the Willow Creek Community Cemetery. Sympathy is extended to the family.

Congratulations to **Floyd** and **Peggy Modin** who celebrated their silver wedding anniversary on May 23. Open house was held in the afternoon in the Glen Park Community Hall. A delicious buffet meal was served to about 275 friends and relatives coming from far and near.

Places represented were: Edson, Westlock, Vermilion, Strome, Viking, Bruce, Holden, Tofield, Sherwood Park, Edmonton, Stony Plain, Lac La Biche, Mynarsky Park, Ponoka, Wetaskiwin, Falun, Drayton Valley, as well as Leduc, Calmar, Thorsby and Glen Park. Everyone enjoyed themselves visiting and renewing old acquaintances.

Only six days later, **Peggy's** aunt from Edson passed away suddenly. **Floyd** and **Peggy** motored to Edson to attend the funeral. Sympathy is extended to the family.

Mr. and Mrs. Bob Ladouceur have had their son, **Nels**, from Indonesia, visiting with them prior to his marriage. **Bob** and **Gunhild** then flew to London, Ont., to attend the wedding.

George and **Doris Modin** and girls visited with **Mr. and Mrs. Albin Berstrom** at Meeting Creek.

A few Buford Lodge members attended, and thoroughly enjoyed the barbecue at Vasa Park last Sunday. □

FIDDLE STORY

Continued from Page 4

ed to **Mollergutten**. Now, after he has been dead for over a hundred years, he is still being remembered. In the old Icelandic literature "Haavamaal" or "The Guest's Wisdom", it says: "Your livestock dies, kinsmen pass away, one dies oneself, but good report never dies from the man that gained it." But the book also says: "Better be quick than dead."

Molergutten's name also brings to my memory one of the great fiddle makers of all time in Norway, **Erik Helland**. Both he and **Ole Bull** had fiddles made by **Helland**, in fact, **Bull** had three of them. **Oystein Gaukstad** showed me one of **Helland's** fiddles last year, a beautifully ornamented instrument hanging in the Norwegian Music Collection Building at the University Library in Oslo. Besides looking good to the eye, the fiddle also looked real sturdy. In later years, **Gunnar Rostad** has been one of the greatest craftsmen as a fiddle maker.

When a Norwegian is as far away from home as Canada, he soon realizes that when people talk about Norwegian music, they usually have **Edvard Grieg** in mind. A great deal of his music was inspired by the music of the Hardanger fiddle. **Dr. O. M. Sandvik** puts it this way: "Grieg has an extremely close connection with the Norwegian folk tune. He is just as

familiar with the placid lines of the dance tunes from eastern Norway as he is with the intricate polyphony of the music for the Hardanger fiddle. His melody touches the basic of the Norwegian folk tune."

Another composer who showed great interest in the Hardanger fiddle and a contemporary of **Grieg**, was **Johan Halvorsen**, and we have already mentioned **Fanitullen**.

Other composers influenced by the music of the Hardanger fiddle, there can be mentioned **Harald Saeverud**, even though he says: "I have never had any desire to imitate the patterns of folk music, but I have tried to absorb its spirit, not its special features." He has even written new music to **Ibsen's** "Peer Gynt", but I believe that **Grieg's** music is too much a part of the Norwegian heritage to be replaced as yet. It has been said that **Saeverud's** version sounds more Norwegian than **Grieg's**, but out in the wide, cruel world, **Grieg's** incidental music to "Peer Gynt" is the only Norwegian music many people know about.

About **Klaus Egge's** music can be said that his melodic material is taken from or, at least formed in accordance with, Norwegian folk music, especially the music of the Hardanger fiddle and its characteristics.

Geirr Tveitt has written a concerto for Hardanger

fiddle and symphony orchestra, and **Eivind Groven** is a Hardanger fiddle player, composer and musical theorist.

Many others could be mentioned, but it would only make tedious reading. I am only trying to say that the Hardanger fiddle has to be considered one of the foundations of Norwegian music. Even **Toralf Tollefsen** is writing music for the accordion that has a certain resemblance to the old, traditional music.

Hallvard Orsal from Nordmore was a great Hardanger fiddle player, and he spent one year giving concerts in U.S.A. A monument has been erected in his honor at his birthplace in Todalen. I have included on "Pols" by him in my latest recording, "Evergreens".

The best known performer on the instrument in Norway today is **Sigbjorn Bernhoft Osa** from Voss. He has played in Carnegie Hall, and has been featured at the annual Bergen Music Festival, which took place in May-June, and has been going on since 1953. **Hilmar Alexandersen** from Trondelag is an excellent dance musician, equally good on Hardanger fiddle and regular fiddle. Both **Osa** and **Alexandersen** are on R.C.A. Victor records playing mostly regular dance music backed up with a guitar, bass, and **Alexandersen** also on accordion, using modified scales to harmonize with these instruments. But when **Osa** plays the real old music, he always plays solo—it would not sound right with background because the harmony would not be right.

I see in the conservative **Grove's Dictionary of Music** that the Hardanger fiddle is listed among obsolete violins. This is wrong. I believe there is a great interest for it in Norway today, with lots of Hardanger fiddle players clubs, and there are also many competitions held.

Music and language have much in common—they are both abstracts as **Victor Zuckerkandl** says: "Concretely, music exists no more than language." We often hear that music is the international language, and knows no border line. This may be true to a certain extent, but we undoubtedly also have national music, music that belongs to a nation or to a certain body of people, as we say "that music sounds Norwegian", or "it sounds Swedish". But it is very difficult to determine what makes a piece of music sound Norwegian or Swedish. Some have suggested that the way we talk has something to do with it, so that Norwegian music tends to jump up and down more than Swedish, or generally have longer intervals, and Danish music seems to have shorter intervals than both Swedish and Norwegian. And now think of the three languages, maybe there is a link between

a nation's music and its speech and **Grove's Dictionary of Music** says: "Music is not an art of notes but of intervals."

As we know, the tuning of all keyboard instruments is arbitrary, artificial, and tempered, divided into twelve parts, with only the octave as a completely correct interval. This was done for practical reasons. The musical theorist **Eivind Groven** says in this connection: "There can be no doubt that sooner or later music for keyboard instruments will make use of untempered tuning. The advantages of getting away from the flat, cold form of expression due to the simplified twelve tone divisions, and of attaining the wealth of nuances possible in untempered tuning, should be obvious. In connection with teaching, the same advantages apply. One feels oneself on solid ground because the tonal material agrees with theory. What affords the greatest possibilities for the future in an untempered system, is the fact that tones which lie outside our customary tonal system become available. I am thinking especially of the ancient scales which have been natural for European and other peoples but which, till now, have been out of reach of art music. Today, not least in music, a search is in progress for fresh sources of inspiration. Pure intonation affords us sources on which to draw."

To prove his point, **Groven** has a recording of organ music, first a piece is played with regular, tempered tuning, and then with what is called just intonation, or pure tuned organ, and it is easy to tell the difference.

The Norwegian Hardanger fiddle players knew nothing about all this. **Dr. Olav Gurvin** says: "The Norwegian fiddlers have built up a very fine system of harmony, and this system is quite different from the functional system of art music because it is dependent purely on sound and not developed according to the relationship between sounds. It is also interesting to note that the fine system of harmony and the whole wealth of Hardanger fiddle music was created by Norwegian peasants who knew nothing about notes and had no training in ordinary music. The fiddlers learned only from each other."

My friend, **Leif Halse**, at Levanger, Norway, has compiled a whole book about fiddlers from Nordmore, the country where we both came from. He gave me renewed interest for the old music when I was over there on an Alberta Government grant last year. The book is called "Spelemenn paa Nordmore", and the president of the Nordmore Fiddlers Club says, at one point: "In spite

of heavy influence by foreign music and rhythms, today it looks as if our own national music, from the same grass-roots as ourselves, is on the way to recovery. And nothing is more natural than that our forefathers will give us the initiative and the pride we need so badly. It is best that we are ourselves."

Think about that one.

People understand and like best what they are familiar with and today, when even the regular violin is not exactly "in", the Hardanger fiddle would undoubtedly be frowned upon in places where it hasn't been seen and heard before. On the other hand, it would be a novelty, and people would be interested in it out of curiosity. I have the same trouble with my accordion, a five-row chromatic, because it doesn't have the familiar vertical piano keyboard. People will say when they see it: "What is that?" When I tell them it is an accordion, and a real one, they will say: "It must be an old one," even if it arrived from the factory only two weeks earlier.

Also, no musical instrument is quite capable of reproducing everything and no matter what the human mind can conceive in the line of music. One time, some musician was complaining to **Beethoven** that the violin part in some music he had written was unplayable. **Ludwig** just said: "I didn't have a lousy fiddle in mind when I wrote that piece," or something to that effect.

Just as a man described a cannon as being a round hole with iron around it, so we can say a fiddle is a few pieces of wood with some strings stretched over them, sometimes they are made from cats guts and being scratched at with horsehair. But, using these basic ingredients, craftsmen from **Stradivarius** on down, have made the fiddle an exquisite, sublime instrument.

The philosopher, **Schopenhauer**, has said: "Music is perceived solely in and through time, to the complete exclusion of space." This statement has led to the speculation that there can be no music in heaven, as they don't use time, but eternity. This might not have much to do with this article on fiddles, but it shows us what kind of a vast field music is, and what kind of ideas people have been struggling with through the ages.

We know that a meeting of man and music such as has never occurred before is taking place among us, and that for the meeting with music on a broad front people are on the whole unprepared. Many people solve the problem by shutting their ears to music they prefer not to like. The Hardanger

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FIDDLE STORY



Kitchen Corner

HINTS & IDEAS

When a drain is clogged with grease, pour a cup of table salt and a cup of baking soda in the drain. Then pour a kettle full of boiling water down. This will usually dissolve the grease immediately and open up the drain.

When your bread and meat boards become discolored, rub them with the inside of a lemon rind. Follow this with a clean water washing.

To prevent children from sliding off slippery swing seats, glue rubber flower decals on them.

Don't shop for food when hungry—you tend to buy unnecessary items.

LEMON COTTAGE CHEESE JELLIED SALAD

This salad is great for buffet supper parties.

- 1 tin (14 oz.) crushed pineapple, drained, retain juice
- 1/2 pint whipping cream, whipped
- 2 tablespoons lemon juice
- 1 package (16 oz.) large curd cottage cheese
- Water as needed
- 1/2 cup grated carrot
- Pinch salt
- 1 package (3 oz.) lemon jelly powder
- 1/2 cup chopped walnuts
- 10 marshmallows

Combine retained pineapple juice and lemon juice; add water to increase liquid to 1 3/4 cups. Add salt. Heat mixture to boiling. Remove from heat; add lemon jelly powder and marshmallows. Stir until marshmallows are melted. Cool mixture till partially thickened. Whip whipping cream until stiff. Into this fold cottage cheese, grated carrot and walnuts. Add cottage cheese mixture to partially thickened jelly mixture. Mix until well combined. Pour into large mold and allow to chill until firm.

CHOCOLATE CREAM SLICE

This is delicious and easy to make.

Line 9"x9" pan with whole graham wafers.

Cream:

- 1/2 cup butter
 - 1 cup icing sugar
 - 2 beaten egg yolks
- Add:
- 2 squares melted semi-sweet chocolate
 - 1 teaspoon vanilla
 - 1/2 cup chopped walnuts

Fold in the 2 beaten egg whites. Spread on top of the wafers and sprinkle crushed wafers on top.

Store in fridge.

SCANDINAVIAN RECIPES DANISH TOMATOES

- 6 large tomatoes
 - 1/4 cup sugar
 - 1 tablespoon cider vinegar
 - 1/2 Spanish onion
- Slice tomatoes 1/4" thick. Slice onion crosswise very thin to make rings. Arrange tomato slices and onions on a large platter. Sprinkle with sugar; drizzle with vinegar. Let stand at room temperature for 15 minutes and serve.

INTRODUCTION TO NORWEGIAN SMORGASBORD

By Martha Venossen

Smorgasbord is the Norwegian word for the famous Scandinavian buffet table laden with the multitude of different dishes, hot or cold, ranging from spicy, cured herrings and other fish, through meats and salads to cheeses. The word literally means bread and butter table, the idea being to help yourself from the various dishes and eat the bread and butter with these.

The idea of the smorgasbord is said to have originated years ago at country parties, when the guests would bring their own dishes and set these out, together with their hostess' contributions, on a large table from which everybody helped themselves. It is, these days, a favorite way of entertaining a large number of guests, as a lot of dishes can be made well in advance, and it remains the traditional family fare on festive occasions such as at Christmas and Easter time.

It is also pleasant to reflect that the giant smorgasbord is still to be found in many of the big Scandinavian hotels and restaurants, where it is recognized to be a powerful tourist attraction. Lesser versions of the smorgasbord, on the other hand, are still very popular for a number of different domestic occasions: a selection of herrings as a starter to an ordinary Norwegian dinner; or a somewhat wider variety of dishes, including pates, salads and cheeses as well as herrings for an informal luncheon party or late supper.

Whatever the scale of the smorgasbord, there is quite a ritual attached to it. It

is the custom to begin with the various cured herrings; then you change your plate before going on to the salads, cold plate and then on to hot foods, before finishing off with the cheese or sweet delicacies.

Various kinds of bread such as rye, white, pumpernickel and flatbrod (Norwegian wafer-thin) would be served.

SUGGESTIVE MENU FOR NORWEGIAN SMORGASBORD

1. **Drinks:** Coffee, Aquavit, Gløgg, Beer and others. "SKAL"
2. **Hor D'Oeuvres:** Pickled herring (Syltede Sild). A necessary part of any smorgasbord: anchovies, sardines, smoked salmon.
3. **Soup:** Cauliflower soup (Blomkaalsuppe). Fish soup (Fiskesuppe).
4. **Main Course:** Meat balls (Kjotkaker). Fish balls or pudding (Fiskeboller) with cream sauce. Salmon, baked (Stekt lox). Lamb with cabbage (Foar i kaal). Poached fresh cod (Kokt torsk). Assorted cold platters of meats—head cheese, ham, etc. Assorted cold platters of vegetables—tomatoes, cucumber, etc. Assorted cold platters of cheese—gjestost, etc.
5. **Salad:** Cucumber salad. Red cabbage salad (Rødkål salat). Jellied salads. Fresh assorted vegetables.
6. **Dessert:** Dried fruit soup. Rice pudding (Risengrot). Cream porridge (Rommegrot).
7. **Pastry:** Lefse. Krumkaker. Rosettes. Pannekaker. Blotkaker. Smakaker.

PICKLED HERRING (Syltede Sild)

One or two salted herrings (preferably Icelandic type). After removing skin and filleting the herring, soak in cold water or cold water and milk (half and half) overnight. Drain and rinse.

- 1 cup luke warm water
 - 1 cup vinegar
 - 4 tablespoons sugar
 - Large onion (Spanish), sliced
 - Sliced carrot, a few pieces can be added for color
- Then place layer of fish, alternating with layers of onion. Sprinkle over:
- 2 teaspoons pickling spice
 - 2 or 3 bay leaves
 - 12 peppercorns
 - 5 sprigs fresh dill weed

Pour solution over. Leave in refrigerator three days before use.

CAULIFLOWER SOUP (Blomkaalsuppe)

- 1 cauliflower
- 2 cups water
- 1 tablespoon margarine or butter

- 1 1/2 tablespoons flour
- 4 cups chicken broth or 4 chicken bouillon cubes with 4 cups boiling water
- 1/2 teaspoon salt
- 1/4 teaspoon white pepper
- 1 egg yolk, beaten
- 1/4 cup heavy cream

Trim and wash cauliflower, separate into flowerettes. In a large sauce pan cover cauliflower with salted water, bring to boil and simmer 10 minutes. Drain and puree cauliflower (if desired) into blender. Melt margarine in small sauce pan; stir in flour until well blended. Dissolve bouillon cubes in boiling water or if you have chicken broth available, gradually stir in margarine mixture. Cook, stirring constantly until slightly thickened. Stir in pureed cauliflower, salt and pepper. In a small bowl, mix egg yolk with heavy cream and 2 or 3 tablespoons of the hot soup. Blend well and stir into soup. Serve hot.

□

FIDDLE STORY Continued from Page 9

fiddle and its music may be a long way down on the list of what people like, but let's hope it won't share the fate of the dodo bird and similar beings.

And by the way, for those who have not had a chance to even see a Hardanger fiddle, go and have a close look at one at the Provincial Museum in Edmonton when you have the opportunity. □

SOCCER CLUB Continued from Page 2

Kalman. He stayed with us for three years. We were fortunate to get a few German players from the old Ritchi Team, also, then my coach went to the Hungarian Team. The next coach stayed with me for five years and we won many games during that period.

In 1973, we moved up from second division to first. In 1974 I finally got the Danish Society "DANIA" to sponsor our team. It was decided that the Society was to pay the cost of playing and the players were to pay their own fees. In 1975, I had the best team since 1965. We were No. 3 in first division. Unfortunately my coach quit, and after that I got a Scottish coach and we lost the first five games as he was more interested in playing than coaching, and finally did not show up at the games at all, so again I had to take over as coach.

Our biggest problem over the years was money, or rather lack of it. I tried everything from selling raffle tickets, holding trap-shooting, dances, etc., but our expenses were going up faster than our income, so, hoping "DANIA" was still with us, I turned the Soccer Club over to "DANIA" with high hopes for the future. However, this year's dir-

ectors wanted far too much from the players, such as up to a \$10.00 fee per person, to participate in dances and banquets, besides having to perform work in connection with same. It showed that our board members are not familiar with Canada, where all first division players are admitted free of charge to all functions of their sponsoring club or society—they don't even have to pay membership fees to the sponsoring club, either. Players are paid travel expenses for out-of-town games. It is easy to see why all the old players pulled out.

I understand that a group of people are attempting to start a new club. Do you people know all the rules and regulations that must be followed? I did not, so had to learn about it the hard way. It took hours and days to learn about it, far too much for one person. I shall be willing to share my experience with any group in the form of advice only, and no more jobs as President or Coach. When I took over 10 years ago, I knew nothing about soccer. Today I know most of what it is all about. □

ICELANDIC FOLKLORE Continued from Page 8

ceived from an agency outside of themselves.

T.: (I have) often dreamt a verse. Yes. Yes, often. But I could never remember them, except once. It was a rather odd incident. It was just that I was afraid for the longest time that this was just something dug up, see, forgotten, which I had heard. But then, I don't think so. I don't think I had heard it (before).

Beyond such passive links with the supernatural muse are direct appeals for intervention such as were associated with the poets of power. The following one was composed by a versifier who found himself unable to fall asleep one night:

I now invoke some holy spirit
To repair quickly to my aid
And drive away the foul demon
Who keeps me awake this night.

A more traditional employment of this type of verse is to use it as a curse against an enemy. The combative verses cited above are borderline examples of this. Both men were ambivalent about the actual efficacy of their words on their opponents, but it is hard to see why a man in the heat of anger would bother to hammer out a rimed and alliterated verse if he did not think it would lend weight to his attack. This comes out clearly in the following verse reportedly composed

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HARDANGER LODGE

HARDANGER LODGE 109 P.O. Box 762, Kelowna B.C. PRESIDENT'S MESSAGE

The District #7 Convention held in Penticton and hosted by Dovre Lodge was a success and, to me, very informative. Because our lodge is so young, so few of us have had any experience with the policy of the Sons of Norway. This was an eye-opener to me and a good experience. Brother Neil Williams and Sister Lacona Jorsvik were fine delegates.

I am so proud of the way the ladies of our lodge catered to the visitors from the Convention. So many compliments were given to me about the luncheon and also about the way Sister Nettie Marty conducted the tour at the Father Pandosy Mission. Brother Levi Hestdalen also did an excellent job. Thank you all very much.

We do hope all of the members and friends will be able to make the trip to our cabin site for our next meeting. Look for the box notice regarding the date and time. This will avoid confusion and doubt.

Our new District Director is Walter Ratzlaff from Kamloops, and I know he is going to represent us in Zone 4 to the best of his ability. He will also represent us at the Supreme Lodge Convention in the United States later this summer.

Let's have a real good time at the McCulloch cabin area.

I would also like to take this time to wish all of you a pleasant summer!

Fraternally,
Tom Jorsvik

The Executive Meeting was held at the home of Brother and Sister Hagen. Our president had to be away so the chair was capably filled by Vice-President Neil Williams.

Brother Walter Johnson reported that the garage sale was a success and that there were some things left over. He is going to check out the Red Door regarding renting a table at which time we can sell just anything we have to sell.

Neil gave a short resume of the Convention. It was a busy, serious time during the day, but the evenings were filled with entertainment, delicious food and dancing. Dovre Lodge did an excellent job as hosts for the Convention and are to be congratulated.

Brother Hestdalen's sign was shown and he did an excellent job again.

Sister Chris served a tasty lunch.

VICE-PRESIDENT'S REPORT

We, the delegates, have, by this time, probably absorbed most of the Biennial Convention held in Penticton.

It was a fantastic experience and I'm sure our rather young lodge will benefit greatly.

A new Sports Director was elected—Nilo Itkonen—a face not new to those of us who visited Prince George's Ski Meet and who will be a great help to us in this area. He has promised to help us in any way possible and he will be bringing a busload of skiers to our Hardanger Løpet next year.

From our caucus meeting came a discussion about the restrictiveness of the summer camp at the District 7 S/N camp at Hatzic, B.C. I stuck my neck out and volunteered to find the ins and outs and possibility of having our own Language Camp in the Okanagan. It will include four lodges: Penticton, Castlegar, Kamloops and Kelowna. John Moxness and I are now looking for ideas and would like your suggestions in writing. Hopefully we can run a 10-day camp in July 1977.

Work will be starting on the site of our rebuilding program at our site at McCulloch Lake. The special use program has been finalized and work can start soon. Our June meeting was held at the site and a clean-up party began on Saturday morning. Some of us decided to camp overnight and others were urged to do the same.

Fraternally,
Neil Williams

This is the last bulletin until the fall. Have a nice summer and be ready to start in the fall with all sorts of ideas and enthusiasm.

One of the Hardanger resolutions at the convention asked for the return of the Canadian Viking. Although it won't be called that, a Canadian publication will be started soon and it was suggested at the convention that it will replace all the monthly bulletins presently issued by the various lodges. There will be a section available for our announcements and other newsworthy items. The space will possibly be limited but this still remains to be seen.

Although space does not permit the printing of all the names of those having birthdays this month and during July and August — "HAPPY BIRTHDAY GREETINGS".

FROM OUR HISTORIAN

Our May meeting was held on May 16, 1976, at the Summerland Experimental Farm. This proved to be a wonderful time for all those who attended. There were approximately 50 adults and children, which included members and

guests.

The tables were packed with good food and appetites always seem hearty when eating outdoors. Everything looked and tasted wonderful.

Some of the ladies were wearing their beautiful, new Hardanger bunads which gave the picnic a festive look, along with our flags and other signs. We congratulate them on the wonderful results. Perhaps others will be inspired to make a costume after seeing how beautiful they look.

The District #7 Convention held in Penticton was discussed, and also the Folk Festival that will be held on July 1.

Brother Levi Hestdalen was asked to make another sign for the Lodge—the first one burned in the cabin fire. This, he promised to do, so we know we shall soon have a beautiful name plate. We are also looking forward to having another cabin soon.

Brother Walter Johnson encouraged everybody to hunt up some things for the forthcoming garage sale.

Broder Hestdalen is preparing for a trip to Norway this summer. We wish him a safe and joyful journey, and hope to hear about his adventures during his intended mountain trips over there.

Fraternally,
Ida Haugseth

The next District 7 Convention will be held in two years at Port Alberni.

FROM THE SOCIAL DIRECTOR

Our May meeting was celebrated at the Summerland Experimental Farm on a beautiful, sunny, Sunday afternoon in a lovely setting. This was Norway's Independence Day we were celebrating, with a picnic, after which a short meeting was held.

Six of the ladies came in their costumes, adding color and meaning to the occasion.

ICELANDIC FOLKLORE Continued from Page 10

at the turn of the century in "New Iceland"

The verse was composed because the dog was killed, and this woman who owned the dog was very fond of him:

May misfortune descend
upon you
Ill-made churl.
From you came the cowardly
shots,
False dog-murderer. □

SYTTENDE MAI Continued from Page 1

Those present from out of town included friends from Camrose and Kingman as well as Mr. and Mrs. John Berge of Red Deer, parents of Sev Berge. This was the first Syttende Mai parade they had seen in Canada. They have been here for 49 years. □

SYTTENDE MAI FEST HELD

By Bob Burt

It was truly a feast! Members, guests and friends sat to enjoy food and good cheer at the Sons of Norway Syttende Mai Fest. The Scandinavian Centre was bright with color that 14th of May evening. The tables were centred with Norwegian flags and blue candles. The head table front was decorated with red, white and blue bunting and matching streamers. Tables were set for 200 guests at this sit-down supper of roast beef, vegetables, salads and all the trimmings.

The head table read like the legislature as Master of Ceremonies Ross Fowler introduced its members. There were Mr. and Mrs. Harvey Haugen, Fourth District Director; Dr. and Mrs. Ken Paproski, M.L.A. of Alberta; President and Mrs. Doug Peterson; Queen Karin Jackson and her recent husband, Les; Mr. and Mrs. Arne Johannessen, Norwegian Consul; Mr. and Mrs. Buck Olsen, Edmonton Alderman; and guest speaker Roar Tungland and his wife, Marilyn. Following the singing of "O Canada", Harv Haugen proposed the toast to "The Queen".

President Doug Peterson welcomed those present, wishing everyone a good feast and a merry time. Harv Haugen brought greetings from District 4 President Carl Skurdal, mentioned past years' activities and of plans for the future. Arne Johannessen spoke of the functions of his office and concluded with a toast "To King Olav". Our own Darlene Melsness then rendered several coral arrangements which were well received. Alderman Buck Olsen brought greetings from City Hall. Dr. Paproski, representing the province, talked of the heritage and the strength of the ethnic groups making up Alberta. Doug Peterson was called upon to present a brooch to Queen Karin Jackson, a memento of her past year as queen.

Ross Fowler then introduced the guest speaker, Roar Tungland. Roar came from Stavanger, Norway, a

short seven years ago. After attending Camrose Lutheran College and University of Alberta, he graduated with a B.Sc. degree. He is presently manager of Ostrem Chemicals.

Roar brought to his listeners the atmosphere of Syttende Mai activities first hand. He spoke of the Independence won May 17, 1814, and of the Norwegian History before. He said May 17 is Children's Day in Norway, beginning with bands and parades, children and flags, ending with races, games and treats of ice cream and pop. The evening includes a socker game at the stadium for the adults. His talk was refreshing, and all listened with interest either reminiscing or learning the heritage of Norway.

To follow such a rousing talk the Master of Ceremonies introduced Joanne Hope and Louise Buksa, young dancers recently returned from winning 3 of 10 trophies and the highest overall marks while in competition at Vancouver with 721 contestants. These two talented young dancers tapped their way into the hearts of all present. Doug Peterson presented the girls with gifts for their performance.

Queen Karin then presented Gladys Clark with a bouquet of flowers for past activities and the assistance she is still giving whenever called upon. This concluded the formal program; all were then asked to join in and sing "Ja Vi Elsker".

The dance which followed was one to remember. Many old-time dance numbers were rendered by the Reuben Missal Orchestra, and all thoroughly enjoyed the evening. Another Syttende Mai dance has come to an end. Although these festivities were not as ostentatious as last year, it was a good down-to-earth affair, certainly worth repeating next year and for many years to come. □

ROY'S ANTIQUE CAR

By Bob Burt

Roy Sundby, Sons of Norway member is the proud

Continued on Page 12
ANTIQU CAR

Mr. L. L. Morris
Managing Editor
The Scandinavian Centre News
10203 - 78 Street
Edmonton, Alberta T6A 3E2

I would like to contribute \$..... towards
the operation of the Scandinavian Centre News.

Name Date

Address

Because I do not wish to have my name used in
the paper, kindly use the following pen name:

ANTIQUE CAR**Continued from Page 11**

owner of a 1926 model antique Chevrolet car. The sleek, black beauty was originally owned by the late **Harry Belcher** of Alliance, Alberta. The car was passed on to Roy's cousin who subsequently sold it to Roy in 1965.

The car is in excellent running order, nothing has been done to the motor, it has its original paint job, lights, windshield and window glass. Roy has the original license plate, manual, jack and horn. The car has been in Klondike parades, antique car rallies and the Syttende Mai parade. To celebrate the Golden

Anniversary of the A.M.A., Roy was asked if he would allow his 50-year-old car be a part of the celebration Friday, June 4. The car was in company with the Hon. **Ralph G. Steinhauer**, Lieutenant-Governor of Alberta, the Hon. **Dr. Hugh M. Horner**, Deputy Premier of Alberta, Edmonton Mayor **Terry Cavanaugh**, and President of the A.M.A. of Windsor, Ont.

Roy Sundby has been a member of the Sons of Norway for the past few years. He is a C.N.R. train conductor, his run is between Edmonton and Saskatoon. His picture has been in the **Edmonton Journal** portraying in the "Jolly Conductor" for the C.N.R. □



Roy Sundby and his 1926 antique Chevrolet model car which was in the Syttende Mai Parade.

FINANCIAL MEETINGS
Continued from Page 1

It was decided that in order for the paper to be printed and mailed in time—that is by the first of the month—the 15th is the absolute deadline for any material taken in. Anything that comes in after the 15th will appear in the next issue.

It was decided to hold another meeting on Monday, May 17, at the Scandinavian Centre, starting at 7:30 p.m.

The meeting adjourned at 9:45 p.m.

SECOND MEETING

The next meeting of the "Financial Committee" for the Scandinavian Centre News was not held until June 2, 1976. This was in the Dania Room of the Scandinavian Centre. Present were **Stan Hafso**, **Leslie Morris**, **Pentti Sipari**, President of the Finnish Society, **Anne Sahuri**, **Peter Andersen**, President of the Danish Society Dania, **Per Nielsen** and **Peter Elander**, Manager of the Scandinavian Centre.

After waiting for more than half an hour for other members (representatives from the Icelandic, Swedish and Norwegian Societies) to arrive, the meeting was started without them at 8:15 p.m. **Stan Hafso** read the highlights of the last meeting's minutes.

Les Morris, Managing Editor of the **Scandinavian Centre News**, was then asked by Mr. Hafso to read an analyses of the revenue and

expenses for the past 12 months. It was noted that it took approximately \$13,000.00 to produce the paper during that period. Mr. Morris explained about the expenses. Advertising brought in some \$2,640.00, donations totalled \$940.00, and expenses were as follows for the same period (in round figures): commissions \$530.00; postage \$2,000.00; printing \$2,000.00; miscellaneous \$20.00; publishing and editor \$8,400.00. Total \$13,000.00 with a total loss of \$9,400.00. It was noted that the expenses for the publishing was \$5,400.00, leaving a salary of \$3,000.00 for the editor for the year. Mr. Morris also pointed out that previous to the first of 1976, the printing was also paid out of this which left only \$1,000.00 for the editor's salary.

It was suggested that in order to cut the cost we should cut the paper from 12 to 8 pages. Mr. Morris said the saving would be only \$80.00 per month or \$960.00 per year.

It was also noted with satisfaction that last month's donations amounted to \$235.00.

Discussion then followed on how to make the paper self supporting, with many ideas coming forth to help towards that goal.

Pentti Sipari suggested that the Finnish Society might collect \$5.00 from each household receiving the paper, donating all proceeds to the paper.

It was suggested that each Scandinavian ethnic group donate 10% of the profits of all functions to the paper.

Per Nielsen moved that the six groups (the Scandinavian Centre and the five Scandinavian groups) get together and sponsor a dinner dance at \$20.00 per couple with all proceeds to go to the **Scandinavian Centre News**. It was seconded by **Pentti Sipari**, and carried.

Per Nielsen also moved that Friday, October 29, 1976, be reserved for the **Scandinavian Centre News Dance with Les Morris** in charge of publicity. This was seconded by **Peter Andersen**, and carried.

Tickets for this function were to be sold in advance.

Stan Hafso then volunteered to be the chairman of the dance committee.

Each Scandinavian group will be asked to be responsible for selling at least 45 tickets.

Discussion on money-making ideas during the night of the affair resulted in such ideas as having raffles, etc., with prizes for same, and asking businesses to donate prizes with advertisers in the paper being contacted to donate these prizes. If it happened that there were too many prizes donated, then they could be auctioned off at the end of the evening.

It was suggested that the board of directors of the Scandinavian Centre be contacted and asked if they would donate the hall rental fee to the **Scandinavian Centre News** for the night of the dance as their contribution to the paper.

Mr. Hafso suggested that a letter be sent to all presidents of the Scandinavian groups asking their full support on this matter.

Out of town readers of the **Scandinavian Centre News** and **Scandinavian Businessmen's Club** members are to be invited to buy tickets.

It was mentioned that the advertising cost now is \$3.00 per column inch for all advertising. The aim is to get two full columns of ads on each page of the back ten pages of the 12-page paper.

Mr. Morris suggested that a standing committee be formed made up of a financial representative from the five Scandinavian groups and the Scandinavian Centre to keep in contact with the financial situation during the years to come. He felt that this is very important as the Scandinavian Centre board of directors change from one year to the next and a separate body should be kept up to date with the financial situation and present new ideas for the raising of money.

Hopefully, the selling of advertising will be done from an office at the Centre some day. And perhaps in the future plans of expansion, the newspaper office will

BULLETIN BOARD**Scandinavian Centre - 14220 - 125 Ave.****FOR BOOKINGS**Phone The Manager
Peter ElanderOffice 455-4355
Res. 452-3907**ANSGAR DANISH LUTHERAN CHURCH**

9554 - 108A Avenue, Phone 467-3492 or 422-8777

JULY SERVICE SCHEDULE

July 4 - 11:00 a.m. - Danish

July 11 - 11:00 a.m. - English

July 18 - 11:00 a.m. - English, Pastor Ken Kuhn, guest preacher

July 25 - 8 p.m. - Danish, Pastor C. Staal-Nielsen, guest preacher

**CLUB VIKING
KLONDIKE
DANCE****Saturday, July 17, 1976**Scandinavian Centre
14220 - 125 Avenue**8:00 p.m. to 1:00 a.m.****MUSIC: "The Ford Company"****Tickets are \$4.00 per person including
"Viking Stew" and Coffee****FOR TICKETS PHONE**

The Scandinavian Centre - 455-4355

Les Greenham - 455-0085 Evenings

Pentti Sipari - 462-7261 Evenings**THE DANISH SOCIETY
"DANIA"****KLONDIKE
DANCE****Friday, July 23, 1976**Viking Room
Scandinavian Centre**Cocktail Hour 8:00 p.m. to 9:00 p.m.****Music by "THE NORSEMEN"****Visit by Carl Holmen from Carlsberg,
Copenhagen, Denmark****Membership draw at 10:00 p.m. - \$50.00****Lunch at 11:00 p.m.****Tickets \$5.00 - members - \$6.00 non-members****ORDER YOUR TICKETS FROM ANY OF THE FOLLOWING****Kirsten Lindegger - 489-5890****Lili Nielsen - 435-5655****Peter Andersen - 458-2788****Tickets will be available at the door if some are left over**

be moved back to the Centre to make the operation smoother.

It was stressed that the promptness in sending in material to **Les Morris** to be published in the paper would be greatly appreciated as the Scandinavian Centre board of directors passed a motion unanimously requesting the paper be out at the first of each month.

It was mentioned that Edmonton area receives about 1,300 papers a month.

More discussion on the

dinner dance took place and everyone agreed that the Scandinavian groups should realize that it is their responsibility to help the paper keep its head above water. This function should be a very SPECIAL EVENT.

It was the general feeling that the public like the paper and they will want to help in getting it to be self-supporting if they are given definite ideas and given an opportunity to do so.

The meeting adjourned at 10:00 p.m. □